

On the Same Page Boston benefits Emerson students and Boston public schools

Sasha Zirin
Beacon Staff

Emerson partners with On the Same Page Boston—a local organization aiming to bring inclusivity to children's literature in Boston public schools—for the seventh semester, working to bring student volunteers to the organization.

Created by On the Same Page advisor and Communication studies Professor Cathryn Edelstein in 2019, Nonprofit Fundraising Campaigns is a course that aims to provide Emerson students with opportunities to learn hands-on organizational skills and help children in the BPS system.

"The books [the students had] previously were filled with stories of white families—Caucasian families and Caucasian journeys—but the Boston Public School system is really diverse," Edelstein said. "They can see themselves in the books we [provide]."

This semester, On the Same Page is partnering with Samuel Adams Elementary School in East Boston. In previous semesters, Emerson students worked to help build libraries within schools, but because Samuel Adams Elementary lacks space for a permanent



The previous semester's book campaign, *Photo Cathryn Edelstein*

library, students will construct a mobile one instead.

"Forty percent of Boston Public Schools don't have a functioning library," said Rachel Spear, a sophomore business of creative enterprises major. "What we do every semester depends on the needs of the school we're partnered with."

Junior interdisciplinary studies major Victoria Orifice spoke highly of the course, saying it's preparing her for the real world.

"This [class] is everything I

want," she said. "It really goes a long way [with] boosting your skills that you can put on a resume." One the Same Page Boston offers experience in a work environment to Emerson students.

Spear also said the class and participating in the campaign felt useful in terms of career preparation.

"When we're students, especially undergrads, we don't have a lot of experience with people outside the classroom," Spear said. She added that she loves how interactive and relevant the class is to the Boston community.

Individuals outside the classroom can support On the Same Page Boston by sharing the campaign's social media posts or donating books via their website, Orifice said.

Edelstein mentioned the campaign's Amazon wish list, which requests books as inexpensive as \$5.

"We have helped get 4,500 books into the hands of Boston Public School students," she said. "[I'm] really happy about that outcome and the social impact we're making."

Schools Pg. 2

Members of Mashpee Wampanoag Tribe defend Indian Child Welfare Act

Chloe Els
Beacon Staff

After spending the last four years rising through the federal court system, Haaland v. Brackeen reached the Supreme Court on Nov. 9, challenging the constitutionality of the Indian Child Welfare Act which prioritizes the placement of Native foster children with Native caretakers.

In 2017, Chad and Jennifer Brackeen wanted to adopt a 2-year-old Navajo child. At the same time, a Navajo family became available to adopt the child and was favored over the Brackeens because of the ICWA. The Brackeens filed a lawsuit in a Texas district court and won, finalizing their adoption of the Navajo child.

Despite winning their case, the Brackeens and several other plaintiffs turned to the Fifth District Court of Appeals to strike down ICWA because they believe it is unconstitutional. The court of appeals issued a divided ruling that both admitted the plaintiffs—including seven individuals like the Brackeens and the state of Texas—had standing but also did not allow for a summary judgment. The plaintiffs then took their case to the Supreme Court.

Texas and the individual plain-

tiffs argue Native Americans are a racial group, and because of this, choosing a Native child's caretaker based on their status as a member of the Native community is racial discrimination and unconstitutional under the equal protection clause in the Fifth Amendment. Furthermore, they claim the anticommandeering doctrine of the Tenth Amendment, substantive due process, and the nondelegation doctrine—all of which limit congressional powers—also render ICWA unconstitutional.

In response, the defendants—including the U.S. Department of the Interior, the Cherokee Nation, the Oneida Nation, the Quinault Indian Nation, the Morongo Band of Mission Indians, and the Navajo Nation—define Native Americans as a political group rather than a race. Based on this definition, the defense argues ICWA is not racially discriminative and does not violate the Constitution.

Maria Turner—the ICWA Manager for the Mashpee Wampanoag Tribe—said she supports the defense's case and believes ICWA is not racially discriminative. However, she also believes neither side is fully right or wrong in defining the Native community.

Wampanoag Pg. 3

Opinion: Turkeys are dying, bird flu is flying

Rachel Choi
Beacon Staff

Let's imagine: you're sprinting to the nearest Walmart at full speed and hurtling straight towards the poultry section. You've finally mastered spatchcocking in theory, and you need that turkey to practice immediately. But, what the hell? The turkeys are smaller than you remember, and maybe even more expensive. What's going on?

The avian flu is going on, that's what.

Highly pathogenic avian influenza, more commonly known as avian flu or bird flu, is taking out an alarmingly high number of poultry this year. Originated from wild birds and transmitted via droppings, avian flu is deadly to domesticated birds. It has a 90-100 percent mortality rate within 48 hours once signs of infections arise.

Scientists place the blame of the outbreak on a subtype of the virus—one that manages to survive harsher climates and cling onto migrating wild birds and spread much further, beyond country borders. While this certainly is the broader reason, it's about time we address the underlying issues that make viral outbreaks so easy within this nation's agricultural sector: unethically poor living conditions on poultry farms that culminate into a dangerous lack of biosecurity. It's up to the government to hold the poor farming practices—and those implementing them—accountable by enforcing policies to promote healthy and ethical ways of poultry farming.

In the meantime, consumers also need to educate themselves on the fallacies of poultry farming and understand the processes their factory-acquired birds experience—and can start with the basics.

As of Nov. 11, 50.32 million domesticated birds have been affected, with more than 6 million turkeys depopulated. Although there does seem to be a decline in the number of infected birds as time ticks on, it's still a huge problem that will cost the country's agricultural sector quite a bit—just look at the \$3 billion loss of the 2014-15 outbreak.

The alarmingly high number of birds affected can be attributed to the environment they are raised in. Farms that mass produce poultry tend to overcrowd an enclosed area to ensure maximum production of meat. On a poultry farm, there can be up to 40,000 birds in one shed. Imagine a tiny room in the Walker Building being packed with over 50 students during flu season—ideal conditions for a contagious virus to spread.

Then arise the poor sanitary conditions in these farms. The droppings, feathers, bedding, and even rotting carcasses—alongside the overcrowded shed—can cause chronic stress and weaken birds' immune systems.

Not only that, but artificial breeding—especially with broiler chickens and most definitely for turkeys—causes a limited gene pool that increases birds' susceptibility to viral decimation. Artificial breeding produces high levels

Turkeys Pg. 4

Women's soccer team earns six All-Conference selections, two more awards

Leo Kagan
Beacon Staff

After a historic season, the Emerson women's soccer team—which won the NEWMAC championship on Nov. 5—added to its trophy case Thursday after being awarded six All-Conference selections, Coaching Staff of the Year, and Co-Defensive Player of the Year.

The Lions earned a 12-3-5 regular season record en route to the playoffs, which featured an overtime victory and ultimately a NEWMAC championship win. Though the team was eliminated from the NCAA tournament Saturday by Westfield State, they went out fighting, pushing to another overtime before losing.

Now, the team's received further recognition for its hard work with a slew of individual awards. Despite this, Head Coach David Suvak says while he appreciates the commendation, the target remains winning championships.

"I'm happy for the players that [were] recognized," he said. "But we set the bar high, and [a championship] is always going to be the goal for me. While we're trying to attain that goal, players will be recognized, because how can they not be? I think the two go hand-in-hand."

The individual players recognized were junior midfielder Simone Barragan-Shaw and sophomore goalkeeper Amara Schaub, who were named to the Second Team All-Conference. Sophomore defender Anna Swisher, senior midfielder Cali Bruce, junior forward Brittney Righetti, and soph-



Yoshiko Slater Recipient of the NEWMAC 2022 Co-Defensive Player of the Year. *Photo Danny Kennedy*

omore defender Yoshiko Slater were named to the First Team All-Conference.

Suvak believes these players were selected because they thrive within the team's system.

"We play a very specific style of soccer that's possession-oriented, very technical, a little different from other schools," he said. "The players that stand out have a comfort in that system. They can play in tight spaces, they can create dangerous opportunities."

Slater said the selections are meaningful for the players as well as the program.

"This year Emerson has gotten way more recognition than we ever had," she said. "I'm so proud that Emerson players made the first and second team and things like that—even our individual awards are for the team."

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News

Journalism students on C-SPAN, PBS internships—and how they got them

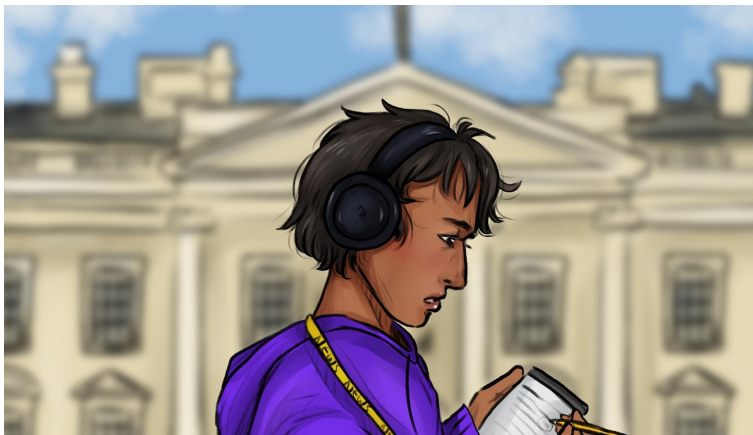


Illustration Rachel Choi

Chloe Els
Beacon Staff

As a programming intern for C-SPAN, Carol Rangel spent the 2022 midterms furiously taking notes to help with election coverage. “I think I was [at work] until 2 a.m.,” Rangel said. “I was watching four speeches at once. C-SPAN has been really good at involving me in their process.” Rangel, a senior journalism major, is only one out of a handful of Emerson students currently spending her fall semester in Washington, D.C., splitting her time between classes and an internship. As a programming intern, Rangel spends her days observing public political events around the district and mak-

ing note of potentially newsworthy events. She also helps prepare news programs to go on air. The Washington Center, a semester-long program designed to help students gain real world experience, allows up to 20 Emerson students to spend a semester in Washington, D.C. While the program is known for its political internship opportunities with institutions like the Library of Congress and the White House, it also offers opportunities for students to work for non-profits, social advocacy groups, and law agencies. Like Rangel, junior journalism major Jordan Owens is currently interning at PBS as a production assistant for a show called “To The Contrary,” which focuses on women’s rights and political analysis.

One of Owens’ main responsibilities as a production assistant intern is to edit clips of “To The Contrary” to promote on PBS’ social media. She also helps with writing the show’s newsletter and booking panelists. While Owens feels well prepared for her internship due to Emerson’s hands-on learning approach to journalism, she said adjusting to being a member of the workforce was an unexpected challenge. “After spending so many years in school, I feel like I’ve been trained to be a student,” Owens said. “I had this subconscious thinking that I was going to be a student forever. I definitely didn’t realize how tiring the workforce can be.” Beyond the challenge of being in the workforce, both Rangel and Owens acknowledge how daunting the initial hiring process can be for students seeking internships. Networking remains their best advice for getting internships and opportunities that otherwise seem unattainable. “Making personal connections goes a long way,” Rangel said. “Find out if an Emersonian works at a place you would like to work at and, if you show interest, you’ll have an edge.” Rangel initially connected with a producer at C-SPAN who is an alumnus of Emerson. She also emailed a human resources representative at C-SPAN directly, which led to her interview for the position.

Owens also believes networking can be a helpful tool in the hiring process. “Don’t be afraid to put yourself out there,” Owens said, noting that one of the first steps students should take is to make an effort to connect with their professors. Both also suggested starting small by applying to local news organizations to gain experience. “News organizations just want to see that you have experience reporting,” Rangel said. “They don’t care where.” Though both are broadcasting interns, neither originally intended to join the industry. While on Boston’s campus, Rangel worked largely behind the scenes at WEBN and Owens was involved with Good Morning Emerson—both broadcast shows—but neither expressed interest in being a broadcast journalist. Rangel’s passion for political reporting persuaded her to apply to C-SPAN. “My original impression of broadcasting was that you have to be in front of the camera, which is not what I want,” Rangel said. “But I’ve discovered I enjoy the production and editorial side. I’d like to explore that after I graduate. I don’t think I’m doing print journalism anymore.” Owens said she came to Emerson wanting to be an editor at a print news organization and did not plan on broadcast journalism. Although she enjoyed exploring broadcast

journalism through her internship, Owens wants to get back into writing. In addition to gaining career experience, one of Rangel’s favorite parts about the Washington, D.C. program is interacting with politicians. “On Wednesday, I was at work and my roommate sent me a link to sign up for an event with President Biden,” she said. “I couldn’t believe it was real, but we checked it out after work and actually got to see President Biden speak, stuff like that only happens in D.C.” Owens likes to see different aspects of the political system to expand her horizons as a reporter. “[‘To The Contrary’] has this series where we interview different women in business,” Owens said. “We interviewed a woman in charge of getting unions for sex workers and another woman who wrote a book about women leading Italian mafias.” Owens’ and Rangel’s positive experiences in the district have inspired both to move there after graduation and pursue journalism in America’s political epicenter. “I thought I would miss Boston,” Rangel said with a smile, “but I actually never even think about it now that I’m in D.C.”

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On the Same Page Boston makes reading inclusive

Cont. from Pg. 1

During the spring 2022 semester, On the Same Page Boston partnered with Tatte Cafe & Bakery, the Oak Street YMCA, and Cafe Mirror and received 1,000 books as donations that went to Thomas Edison School in Brigh-ton, MA.

“We will be doing something similar for Samuel Adams Elementary School next semester,” Edelstein said. “And hopefully partnering with [the businesses] again.” Emerson students said that the work going toward these schools is something they are passionate about. “If we have more literary opportunities and a stronger literary foundation, [it’ll] help pro-

pel younger students into a more successful educational career as they move forward onto middle school and high school,” Spear said. “Having that foundation is so critical for educational opportunities and opportunities outside of academics.” A survey done by the Bay State Banner last year found many Boston public schools lacked basic necessities such as “working water fountains and clean bath-



Courtesy Cathryn Edelstein



Courtesy Cathryn Edelstein

rooms,” and according to GBH, enrollment in BPS dropped by 15% since 2015. Last spring, though, Mayor Michelle Wu proposed to devote \$2 billion to BPS for “school building changes.” The article states “a detailed blueprint would give children more educational stability and allow families to plan for changes, as well as ensure racial fairness.” On the Same Page Boston positively impacted the experiences of both the BPS system and Emerson students, according to students who have taken the Nonprofit Fundraising Campaigns class. “When I was growing up, I did

a lot of work for my community, especially for elementary education,” Spear said. “It’s something I have in my roots, which is why I’m so passionate about the campaign and I feel so lucky to be a part of it.” Orifice also believes the class benefits individuals. “We’ve had a couple of students who graduated from Emerson and had taken this class who work in the nonprofit sector,” she said. “[They] come and talk to us and are [doing] some really cool

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HarperCollins strike reminds students of the power of unions

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Unionized employees from HarperCollins, one of the largest book publishers in the country, began an indefinite strike on Nov. 10 due to frustrations over low wages and lack of diversity within the company. “It’s a good thing for people to unionize, which is something I recommend to my students when they go off and get their publishing jobs,” said Gian Lombardo, a book publishing professor and former president of the full-time faculty union at Emerson. “Being active in a union will improve the workplace for professionals in the industry.”

Lombardo said students ambitious

to join the publishing industry should not be exploited for their work and are deserving of a guaranteed, reasonable salary as a professional occupation, on par with employees at HarperCollins. Approximately 250 union members, including employees in the editorial, publicity, sales, marketing, legal, and design departments, have been working without a contract since April, according to a New York Times article. Negotiations began December 2021, with workers planning to discontinue working until an agreement is reached. HarperCollins employees, part of Local 2110 of the United Auto Workers, now demand higher pay, a stronger resolution to diversifying staff, and better family leave. A recent Instagram post from the HarperCollins union page shows workers marching outside

the company’s New York office to make their propositions known. “The strike is a good move to receive better terms for those who are not paid that well,” Lombardo said, adding that the strike is the workers’ last straw in withholding their labor to level the power differential between them and the company. Collective bargaining boils down to workers earning a fairer chance of receiving more favorable labor terms, Lombardo said. The HarperCollins strike is yet another tally of strikes on the national scene, similar to initiatives taken by Starbucks employees in Boston. “Workers need to be able to maintain a halfway standard of living,” Lombardo said. “This is a professional business and industry and people should be paid like professionals.” He mentioned the publishing industry is one of the lowest paid. Lombardo advises students that book publishing salaries are “not that great” when entering the field, but unionizing is one of the only chances to reach a settlement. “I teach students they can’t negotiate on an individual basis, especially with large corporations,” he said. “Look after your individual interests by also looking after the collective interest of your coworkers.” Since the start of the COVID-19 pandemic, sales in bookstores and at publishing companies across the country have taken a blow. Now, Lombardo said, there is a greater emphasis on workers in the publishing industry to organize. According to a statement from the HarperCollins union, one of the main demands from employees is to raise

the minimum salary from \$45,000 to \$50,000 as the company reported record profits in 2021. Employees said that this is because they are expected to work in New York City, where the cost of living is high. The HarperCollins strike drew support from Emerson students, spurring an uptick in interest to unionize. “I support those who are striking. They deserve better wages and working conditions,” said Kate Rispoli, a junior writing, literature, and publishing major with a concentration in publishing. “The publishing industry is incredibly not diverse and those who work hard in that industry do not get the credit that they deserve.” A recent report from PEN America found the publishing industry is disproportionately white. According to the report, 74% of employees at Penguin Random House—one of the ‘Big Five’ publishing houses—were white, while 65% of employees at Hachette—another publishing mogul—were white. HarperCollins employees now demand more diversity within their staff pool and feel low wages makes it difficult to diversify the industry. “The publishing industry just started to scratch the surface of dealing with diversity issues, and there needs to be a great deal of rethinking and soul searching there,” Lombardo said. Rispoli, who wants to be an acquisitions editor, said she would likely join a union upon graduation, as did Lydia Prendergast, a junior creative writing major who hopes to work as a writer within the publishing industry. “I would most definitely try to join a union,” Prendergast said. “We shouldn’t have to fight for financial and workplace security, but unfortu-

nately, in our current world, we have to play the cards we’re dealt.” Prendergast said it’s disheartening to witness the commonality of strikes against large corporations because of lack of liveable wages, but the chance of widespread industry change is inspirational. “It’s also a double-edged sword, in a way, because it is inspiring to see so many workers come together to fight for their rights,” she said. “Big companies . . . have gotten away with denying their workers fair wages and not hiring diverse staff for far too long.” The outcome of the strike and the success of the HarperCollins workers remains uncertain, Lombardo said, but there is still hope that a compromise can be made. “The company has the power to pay people better if they want to,” he said. “HarperCollins can’t afford an extended strike. They have books to get out.” Among those who will be inconvenienced by the strike are authors on contract with the company. Without workers, Lombardo said, books are stalled, and these writers will most likely be sympathetic to workers on strike. Lombardo said a potential effect of the strike—if it continues—is for the company to hire workers who cross the picket line, or “strikebreakers” who take the strikers’ jobs. This would undermine the legitimacy of recruiting professionals for the workplace, Lombardo added. “Publishing is not unskilled labor,” he said. “This is professional work and you can’t just hire anybody off the street. It’s a measure they can’t find

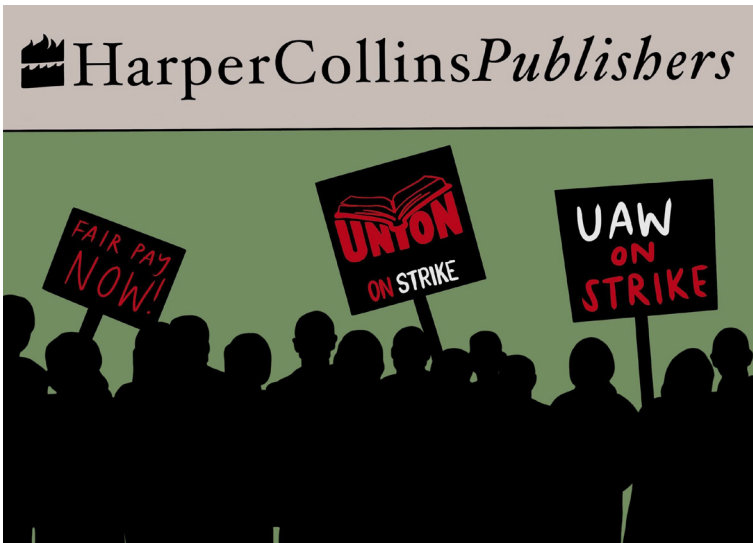


Illustration Hailey Akau

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Supreme Court reviews constitutionality of ‘third-parent’ ICWA

Cont. from Pg. 1

“Political or racial . . . those are their words,” Turner said. “Race is something that came about when the Europeans came. They decided to make the split between us and them.” Native communities can be political, she continued, but they would not have necessarily used the word “political” to describe themselves. “We’re a tribe,” she said. “We just want to make sure our children and elders are taken care of.” Beth Wright—a staff attorney for the Native American Rights Fund—emphasized the importance of children to tribal communities in the tribal amicus curiae brief she helped assemble for *Haaland v. Brackeen*, which represents 497 federally-recognized tribes. “Children are sacred,” Wright said in an interview with *The Beacon*. “Children are the future of the tribe, and their job is to ensure tribal sovereignty is strengthened in the next generations.” Yvonne Avant, the Mashpee Wampanoag Council liaison, explained without ICWA, the biggest challenge would be keeping track of Native children. “[Massachusetts Department of

Children and Families] wouldn’t be required to let the tribe know when they remove a child,” Avant said. ICWA allows the tribe to be “treated like a third parent,” which Avant said means the tribe is notified and involved in the whole process of finding a home for one of its children. The individual plaintiffs and Texas claim ICWA uses ancestry as a “proxy for race” because the ICWA allows tribes to claim children based on their biological heritage, and this tribal membership determines whether a child is Native and should be placed in a culturally Native home. Furthermore, the plaintiffs allege ICWA oversteps Congressional authority. Article I of the Constitution contains the Indian Commerce Clause which allows Congress to make all laws regarding Native American trade. However, the individual plaintiffs and Texas claim “ICWA does not regulate commerce at all because children are not chattels or objects of commerce.” According to the defendant tribal nations, cases like *Morton v. Mancari* and *Peyote Way Church of God Inc. v. Thornburgh* established Native Americans as a political group. “ICWA’s definition of Indian child is triggered solely by political affiliation; enrolled membership (or eligibility for it) in a sovereign nation,” the defendant tribal nations wrote in their brief. “Indeed ‘Indian child’ includes

children without Indian blood, such as descendants of freedmen. And many children who are racially Indian do not qualify as Indian children under ICWA.” The defendant tribal nations also allege the Constitution allows Congress absolute powers regarding Native American tribes, based on the precedent established in the *United States v. Lara* Supreme Court case. “Congress has the unique ability to pass legislation that benefits tribes in a way Congress may not be able to with other groups,” an attorney involved with the ICWA case said in an interview with *The Beacon*. Sarah Kastelic—the executive director of ICWA—said the Constitution recognizes tribes as sovereign, much like it would a state. “U.S. law has always recognized Tribal Nations as having the inherent powers of self-government, including the power to decide what is best for their youngest citizens,” Kastelic said in a statement released to *The Beacon*. A 1978 congressional report found approximately 25% to 35% of Native children were being removed from their homes, and 85% of the removed children were placed in homes with no connection to their family or tribal community. Beginning in the 1870s, Native American children were forced to leave their families and attend board-

ing schools designed to teach them how to assimilate to Western culture. At these boarding schools, Native children were given haircuts and new names and were forbidden from speaking their native languages. The boarding schools largely disappeared by the mid-1900s and were replaced with discriminatory government practices that led to a number of Native mothers being declared unfit and their children being placed in white homes. As a result, family ties were severed and Native communities weakened until ICWA was created as

a solution. Avant said it has always been customary for Native communities to prioritize having a child’s next-of-kin care for them if their parents cannot and is disturbed at the idea of future foster children being sent away to live with families who are not connected to their tribe. “Why are they trying to strip us again of a culture and custom that we had?” Avant said. chloe_els@emerson.edu



Illustration Rachel Choi

Opinion

The original “Gossip Girl” ate up the Thanksgiving episode

Hadera McKay
Beacon Staff

Thanksgiving—along with being one of the more deeply-offensive and antiquated colonial holidays celebrated in this God-forsaken country—is also a time for unbridled family chaos.

Drunk aunts overshare at the kitchen table. Siblings and cousins come home with secret spouses, hidden pregnancies, and new ways to disappoint the family. There are explosive political discussions and heated games of Uno, and maybe even the revelation that your 17-year-old cousin is having an affair with a congressman.

Oh wait—that’s not a commonplace anecdote, that’s a central plot point for the mid-2000’s hit teen show “Gossip Girl.” Say what you will about the cheesy, objectively white, at-times-poorly-acted show about hyper-privileged teens, but one thing “Gossip Girl” always got right was the seasonal Thanksgiving episode. As the release of the second season of the “Gossip Girl” reboot looms, it’s clear that the original will continue to be superior in its delivery of deeply entertaining Thanksgiving episodes.

Based on Cecily von Ziegesar’s bestselling book series, “Gossip Girl” is a six-season chronicling of drama and gossip between a group of fictional elite teens in New York City’s Upper East side. The show follows core characters it-girl Serena Van der Woodsen, Queen B Blaire Waldorf, millionaire playboy Chuck Bass, all-American heir Nate Archibald, and lonely boy Dan Humphrey as their private lives are exposed by an anonymous blogger, Gossip Girl.

While other teen shows phoned it in on turkey day, “Gossip Girl” delivered convoluted yet compelling plotlines compounded by iconic soundtracks. The foundational familial drama we all associate with Thanksgiving was dialed up by the characters’ elite status. These Thanksgiving episodes ultimately laid the foundation for the events of the rest of the season, undoing the tradition of the throwaway holiday episode, and prompting near-re-

ligious viewership in one fell swoop.

Throughout the series, viewers tag along for the ride as the core crew navigates the world of socialite parties, college admission scandals, and petty romances with a revolving door of elite guest stars including Hilary Duff, Lady Gaga, Florence Welch, Tyra Banks, and Ivanka Trump. The show’s developers, Josh Schwartz and Stephanie Savage, used a blend of character-led plotlines and quick-witted dialogue to initiate the connection of viewers between their favorite characters and the allure of viewing the power of glamor and access from the inside.

As the show’s reputation for subversive and risqué teen content grew, so did its viewership. At the height of its popularity, the show garnered over 3.7 million viewers every Wednesday at its 9 p.m. timeslot on CW. The show’s popularity followed it into streaming services and the success of its 2021 reboot on HBO Max.

Now more than ever, the nostalgia and drama of the original version rings true. The legendary Thanksgiving episodes have been both the butt of many jokes and the catalyst for communal critique. The show’s ability to call upon the audience’s own experiences with family holiday drama, while also heightening the stakes with outrageous levels of immorality and privilege for literal teens, has yet to be reciprocated by its reboot.

Every Thanksgiving episode begins with an almost sinister promise of drama by the omniscient voice of Gossip Girl herself, Kristen Bell. Season 4’s Thanksgiving episode, aptly titled “Gaslit,” begins with a chilling declaration of thanks: “Thanksgiving, my favorite holiday. As always I’ll be giving thanks for the bounty of secrets I’ve harvested from you this year.”

Gossip Girl sets the scene for the immediately harrowing shenanigans that ensue. In that episode, Serena has been drugged, kidnapped, and framed to look like she went on a bender (which isn’t all that out of character for her). Her assailant is the sister of her former boarding school teacher,

Ben, who went to jail for false claims of statutory rape filed by Serena’s socialite mother, Lily.

This is just the foundational storyline for the episode. With quick cuts, stills of New York City in the fall, and

acters and the show as a whole. While other shows were pumping out pithy excuses for plotlines and mistaking the holiday episode for an excuse to slack off, “Gossip Girl” was sure to make the most of its air time and fulfill

girlfriend (played by Hillary Duff).

Blair is doing her usual scheming, as she suspects her fashion designer mother is pregnant. To tie it all together, Lily Van der Woodsen, the family matriarch, is revealed to be in contact with Serena’s estranged father. Collect everyone at the dining room table—plus the congressman and his wife who are coincidentally also friends with Lily—and you’ve got a regular, messy “Gossip Girl” Thanksgiving. Queue Jason Derulo’s 2009 chart-topper “Whatcha Say.”

Each of these episode elements prove a major point of conflict all the way up until the end of the season. There are no filler plots and no character comes out unscathed. It is only good, old, messy teen and family drama. Even with the barriers of the circumstances of extreme wealth, viewers related to the endless family conflicts and secrets revealed in these incredibly entertaining episodes. Presumably because, in some ways, they understood or experienced these conflicts themselves.

All of these elements are compounded by the fire soundtrack in each episode. Season 1’s Thanksgiving episode, “Blair Waldorf Must Pie,” begins with Nelly Furtado’s iconic “Promiscuous,” effectively setting the tone for certifiable bangers for every Thanksgiving episode after. From Jason Derulo to Britney Spears, “Gossip Girl” introduced a generation to music that would become a cultural staple.

The 2021 “Gossip Girl” reboot Thanksgiving episode was a sad emulation in comparison. With a new head writer, dragging plot, slow dialogue, and top forty music, not much could save it but some cameos from actors in the original series. The reboot is slated to return for its second season Dec. 1 on HBO Max. Regardless of the reboot’s survival, I’ll be spending my holiday season avoiding my own family drama by immersing myself in the comfortably outlandish storylines of the original “Gossip Girl.”

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Illustration Hailey Akau

funny pop musical transitions, the episode follows Blair and Chuck as they deal with the fallout of another one of their many break-ups, Dan’s sister Jenny as she contends with her banishment from the state of New York for a major offense against Blair, and Dan’s groveling at the knees of Serena for the thousandth time. Absolutely riveting.

Anyone can write an engaging plot if given the proper material, but what makes these episodes so special is they lay a vital foundation and set the tone for the rest of the season. In Season 4, Serena’s relationship with her former boarding school teacher becomes a major plotline for the rest of the season, which in turn affects the trajectory of the rest of the char-

acters and the show as a whole. While other shows were pumping out pithy excuses for plotlines and mistaking the holiday episode for an excuse to slack off, “Gossip Girl” was sure to make the most of its air time and fulfill its promise of truly appalling—damn near horrific—drama.

This promise was sown in earlier seasons. Season 3’s Thanksgiving episode, “The Treasure of Serena Madre,” is an epic standout. Serena is having an affair with a congressman who also happens to be Nate’s cousin. This creates a messy love triangle that only grows more intense as Nate is not only dealing with romantic feelings for Serena, but also comes into possession of footage of Serena and the congressman making out in an elevator.

Elsewhere, Dan, aka Penn Badgely, aka Lonely Boy, aka Joe from “You” (what an absolute glow up), is dealing with unrequited feelings for his longtime best friend Vanessa after he has a threesome with her and his

This Thanksgiving the government should enforce regulations to combat unethical biosecurity practices

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of breast protein, which can suppress birds’ immune systems and even hinder their abilities to stand upright.

Here’s another big problem: poultry, like other livestock, suffer from antibiotic misuse that exacerbates vaccine-resistant bacteria and genes. This prevents effective vaccination against infectious diseases, becoming a key player in mutating viruses like the avian flu, and causing a surge that is impossible to fend off. The overuse of antibiotics can also create a drug-resistant superbug, which not only affects the animals but can also jump to humans. Antibiotic resistance is becoming such a big problem that the World Health Organization is considering it to be one of the biggest threats to “global health, food security, and development” in the world.

All of these factors contribute to the idea of deplorable biosecurity. Biosecurity is everything mentioned above: everything workers do to prevent viral contamination, diseases, and so on. From the overcrowded enclosures to the misuse of antibiotics, it isn’t a stretch to conclude biosecurity is extremely weak when it comes to modern-day poultry farms.

It’s no wonder another powerful avian flu outbreak grabbed the poultry industry by the throat.

The poultry industry’s problem with poor biosecurity doesn’t just affect the birds; it can affect humans in ways many haven’t considered before. The avian flu can infect humans from bird-to-human contact—don’t worry, you won’t get infected shopping for turkeys, as the virus can only spread through direct contact with an infected bird or contaminated environment—but is understood as unspreadable human-to-human. However, the problem is the virus has the potential to mutate into something more transmissible on a larger scale; the mutation has been categorized by the World Health Organization as a problem that might escalate into a pandemic.

Furthermore, in 2019, it was estimated that industrialized agriculture as a whole contributes to an astounding 9.6 percent of total U.S. greenhouse gas emissions. In short, poultry farming, alongside its brethren of other industrialized farms, contributes to the leading problem of global warming and will only grow in its contribution from here—unless something changes.

So what needs to be changed?

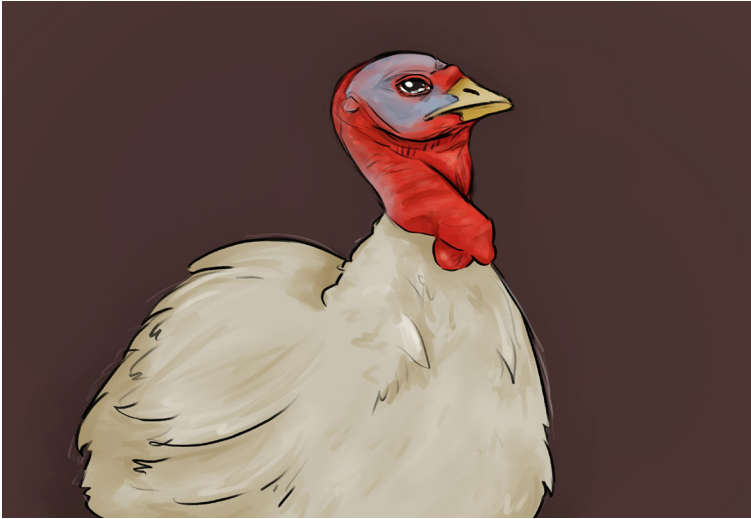


Illustration Rachel Choi

To be completely frank, it’s up to the government to enforce more policies. The government regulates

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biosecurity measurements—overcrowding, sanitary conditions, artificial breeding, and overuse of anti-

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otics—and it’s up to the government to stand up and make a lasting change that benefits not just birds but also farmers. Through methods like giving incentives to farmers who lessen the usage of antibiotics, the government can begin to hold farmers accountable for these conditions.

While change must occur on a governmental level, we as common folk should still do what we can to help. Help facilitate change with this upcoming turkey day: buy from local farms, and leave factory-farmed birds off the table. Research the inhumane realities of poultry farming and raise awareness.

Happy Thanksgiving to all, and—whether it’s factory-farmed or not—be aware of your turkey’s origins before spatchcocking the absolute hell out of that glorious bird.

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Living Arts

The Junior Mintt Show brings Black, trans representation to late night

Gabel Strickland
Beacon Staff

The Junior Mintt Show just taped its pilot episode on Nov. 3 at the The Bell House theater in New York City. The late-night talk show combines drag performances, comedy sketches, thoughtful interviews, interactive games and, as the show's website proclaims, "a whole lotta ass."

The Junior Mintt Show is intensely community-based, cultivating a creative space for queer people of color with a specific focus on representing Black trans women. The show is written by an all Black and all LGBTQ writer's room, and hosted by celebrated drag artist, entrepreneur, and alumna Junior Mintt '17, a Black trans woman herself.

Mintt brought on a slew of other Emerson alumni from her college days to collaborate on the show, including Lovingkindness '17, Ashley Dixon '17, Dominique Bañas '13, SRDA '14, and Dondré Taylor-Stewart '15.

This late-night rendezvous is covered in confetti and shrouded in rosy and indigo lights. The show's visual aesthetic is slightly retro, with lots

directing while at Emerson, explains the late night genre came about when Bañas—a fellow Emersonian and writer for The Late Night Show with Steven Colbert—joined the team as a producer. From the start, late night felt like the obvious—yet underrepresented—medium to create a queer, drag community.

"Other than brunch, drag really lives in an environment that's post 9 p.m. That's where our community is. That's where our nightlife spaces are open to us," SRDA said. "Late night just felt like a space where we could be a little more subversive in terms of the content. We could do edgier content, we could have drag performers and musical acts."

A principle desire of the show is freeing Mintt and other Black trans women from the narratives that have been pushed onto them for so long. The show seeks to demonstrate that Black trans women are not all the same, nor are they tragic, endlessly-suffering figures, nor should they be commodified to reassure white people of their own progressivism and place in Black, queer circles. According to head writer Dondré Taylor-Stewart '15 the show's writ-



Junior Mintt '17 hosting the Mintty Mail segment. / Courtesy Arin San-Urai

"We really wanted to convey Junior's joy. The big point of the show is how joyful she is and how that is infectious to people."

The writer's room wanted to not only reject mainstream narratives

lith.

During the Mintty Mail segment, Junior receives letters from the audience, one of which asks her about the Black community's thoughts on onions in mac and cheese. Mintt chastises the audience member for thinking all Black people have the same opinion on this topic. She then turns the question over to the writer's room, only to discover they unanimously disapprove of onions in mac and cheese.

"Having such a broad collection of writers and creatives working on the team that come from so many different backgrounds allows us to have a very balanced understanding of the nuances that go into every conversation," SRDA said. "Queer people differ in their opinions. Trans people differ in their opinions. Black people differ in their opinions. That's the beauty of creating a show that's a late night talk show where we can talk about those things."

The writer's room crafted many more segments and sketches that similarly explore complex topics surrounding identity through a comedic lens. "Mind of a Catcaller" was a sketch in which the audience explores the mindset of the toxic men that live inside a catcaller's head. They all debate on how to interact with Mintt because while she's attractive, she's also trans. The sketch uses humor to explore Mintt's experience of being cat-called as a trans woman, in which being objectified also made her feel validated in

her passing as feminine.

"After we did the sketch, Junior basically explained how the most gender-affirming experience she's ever had was being catcalled," Taylor-Stewart said. "It was like, 'Oh my god, I'm actually passing as a woman.' This is so affirming and even though that's kind of like 'Wow, it took someone catcalling you."

Taylor-Stewart recalls another sketch in which Mintt acts as a fairy godmother to queer youth, giving them the queer sex education they'd always wished for.

"Junior and I would always talk about in college, especially as a queer kid growing up, you had your traditional health class in high school, but none of it pertains to being gay," Taylor-Stewart said. "So it was really cool to create this space for Junior to be that Black, queer voice of reason who can guide you through your path."

Having just taped the pilot episode, the team is now shopping the episode around to networks and studios to be picked up. According to the team, the audience responded positively.

"The energy in the room was so alive... it was a really magical room to be a part of," SRDA said. "It's a really beautiful thing, the community that Junior brings into any room, that we were able to create that space. I just hope that as we move it from this live space into a televised platform that we can take that same energy into people's living rooms."

The show hopes to provide a space for Mintt—and other Black trans women who relate to her—to be genuinely themselves. It hopes to be the place where the queer POC community can be celebrated without pressures of political narratives or responsibilities being placed on them. With the show, they are free to explore the mess and the humor and the beauty that comes with their experiences in an authentic way.

"If you're gonna give something to an audience, it needs to challenge them," Taylor-Stewart said. "If anyone can say it, then we shouldn't say it. It needs to really be niche. And I know people really stray away from niche, but I think to be more culturally specific is your way of being universal. You shouldn't shy away from getting the specificities of your niche because that's what makes it so quirky and cool."



Courtesy Arin San-Urai

of color and shine. Onstage, Junior Mintt guides the audience through a series of traditional late night segments (with a drag flair): interviews with fellow trans people, drag performances involving Mintt herself, sketches blending the comic with the controversial, and segments in which Mintt gives her hot takes on everything from heteronormativity to Beyoncé to America's inflation.

SRDA is the show's co-creator and producer. SRDA and Mintt met at Emerson when SRDA was a senior and Mintt was a freshman. The two later worked together in New York queer and drag spaces. The Junior Mintt Show was conceived over a dinner conversation after the duo finished shooting a music video. They were discussing creative endeavors and ambitions.

"The conversation very quickly turned into the ideas behind The Junior Mintt Show. One of her first things that she said to me was, 'I want to have a space where I interview other Black trans people and show the fact that Black trans identity is not a monolith,'" SRDA said. "She was really wanting to stand her ground and say, 'There are so many other voices here and so many other experiences in black transness that deserve to be celebrated and deserve to be represented.'"

SRDA, who majored in theater

ers wanted to represent Mintt not as any of those things, but simply as her fun, dazzling, authentic self.

"Often, people of color get the task of educating people or checking them, and that's just not who Junior is. Junior at her best is trolling and making jokes and has high humor and is joyful," Taylor-Stewart said.

surrounding LGBTQ communities of color, but also to explore the complexity that exists in real life experiences of Black and queer people. For example, in a segment called Mintty Mail, the writers poke fun at the nuance of trying to champion one's identity and community while still rejecting the idea of being a mono-



Courtesy Arin San-Urai

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Fuller Craft Museum serves food justice exhibit

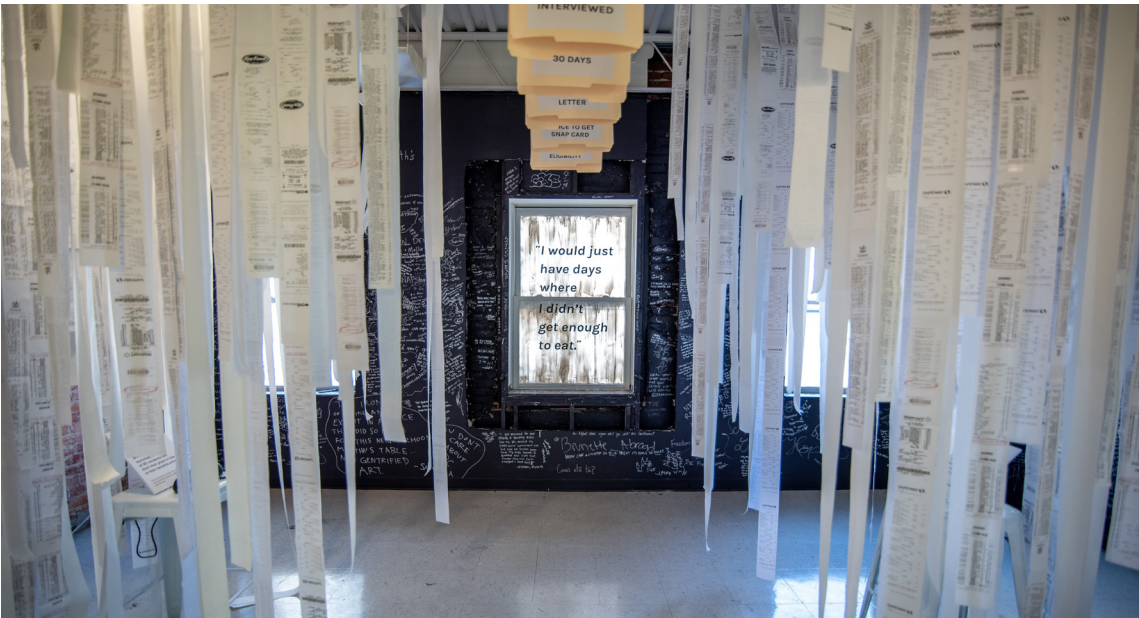
Bryan Liu
Beacon Staff

Amid the inevitable deluge of overindulgent Thanksgiving-themed feasts, Instagram stories and Facebook posts rises an interesting question: what about the families who don't have access to food?

The latest leg of the traveling exhibition "Food Justice: Growing a Healthier Community through Art" debuted its opening reception at the Fuller Craft Museum in Brockton, MA on Nov. 12. Based in craft tradition, the social justice project—which is on loan from the Contemporary Craft Museum in Pittsburgh—features 19 unique outside-the-canvas installations that raise awareness on structural classism, corporate agriculture, and food waste. The exhibit will be on display until next April. Admission is free.

Fuller Craft Museum's artistic director and chief curator, Beth McLaughlin, explained how museums invite people to engage in critical issues through artwork.

"Craft is uniquely positioned to address these issues because the works in the gallery are made with materials that are so tactile and so familiar to us—it lowers the entry point even more and it makes



"Transaction Denied" by Xena Ni and Mollie Ruskin. / Courtesy Eric Chiu

Artist Jeff Schmuki's installation, titled "Community Hydroponic Garden," features a vegetable garden built on recycled sawhorses. Schmuki built hydroponic gardens across his local community to cultivate awareness on corporate agricultural practices. In doing so, he hopes to empower people to grow their own food—anybody can do it. The food will be harvested and donated to local organizations.



"Plant Robots" by Wendy Deschene. / Courtesy Caitlin Burton

the issues more accessible," McLaughlin said.

Traditional art museums often place fine arts on a pedestal, which creates a disconnect between the audience and the canvas. But as an artistic medium, a craft installation that integrates everyday arts and crafts materials functions as a dialectic: making an abstract problem like food injustice tangible enough for conversation.

"I think it's just really about setting up the gallery so that people can understand the different messages that the artists were trying to convey," McLaughlin said. "Maybe by placing [the crafts] in [relation] to other objects, new connections can be made."

"Why are we trucking a salad 3,000 miles from where we are? Can't we grow a salad here?" Schmuki said. "That's one of the reasons food is so expensive. Locally-based production will lower the cost of food and benefit the environment."

Schmuki's wife Wendy Deschene engineered a pair of remote-controlled plant robots that guests can drive around the exhibit. The couple want audiences to start asking questions about where their food comes from. When we know less and less about how our food is made, we start to lose control of what we eat.

"You wouldn't expect to see a garden inside a craft museum,

but there's something disruptive about putting a garden in the Fuller Craft," DesChene said. "The plant bots that run around the gallery are also disruptive and that disruption is all a vehicle to create dialectic art, which is conversation."

Graphic print artist Amos Paul Kennedy Jr. says people have stigmatized the act of growing vegetables in your backyard.

"I think [growing your own food] is considered rural, and it's a sign of poverty more than affluence," Kennedy said. "Poor people grew their own food. Farmers grew their own food because they just didn't have the infrastructure you have now for processed foods."

Kennedy's piece, "Fresh Food for the People," prints the titular mantra in bold capital letters on recycled materials with a letterpress. "The People" associates with marginalized communities who have been dismissed inside the world of fine print as a technicality. The artwork is a direct challenge to the status quo that excludes people of color, "the People," from the world of fine print—both in publishing and in food security.

"There's a reason why there aren't as many grocery stores in marginalized communities," McLaughlin said. "There is structural racism at play preventing nation-wide food access."

Kennedy says food insecurity is the world's dumbest problem.

Especially in urban areas where it can be difficult to buy fresh and affordable food, the subsequent food desert is not a naturally occurring phenomenon—rather, it is intentional. It's reductive when we "solve" the systemic issues preventing food equity with charity. In art, these topics reflect the affected communities who demand intersectional, long-term justice.

"It's not as if we're not making enough food or not farming enough food, [the problem] is

distribution issues," Schmuki said. "How do we get unused food that's going bad to the people who need it?"

Artists Molly Ruskin and Zena Ni tell the story of thousands who seek help to pay for food access in "Transaction Denied"—a collage of food stamp receipts, manila

care less and less about the quality of their food. Americans are so far removed from the process of sourcing, preparing, and appreciating food—efforts to grow vegetables or start a conversation all help consumers reclaim the narrative we've lost.

Food can be so much more.

For mixed media artists Gavin Benjamin and Jason Forck, food history is identity. In his installation "Passages," which features a wide-length photograph of comfort foods from the artist's childhoods inlaid on a black background. Benjamin considers how he can preserve his family's food traditions by cooking his mother's rum cake and pepper pot soup from her kitchen in Queens, NY. Food always asks something of responsibility: how we choose to involve ourselves in the process can either be liberating or oppressive.

"[The exhibit is] also about understanding food like salted cod had a big role in sustaining enslaved peoples and the slave ships coming into this country," McLaughlin said. "For that reason, [Benjamin] won't eat salted cod."

The act of eating underscores



Beth McLaughlin at the exhibition. / Photo by Bryan Liu

folders, and audio testimonies of human struggle amidst systemic failures.

"[Molly and Zena] wanted people to understand that so many individuals are literally living hand to mouth, and there's a stigma around people that are using government assistance for food," McLaughlin said.

Topographic artist Stefanie Herr identifies a disconnect between the food we eat and where it comes from in the way food is marketed to consumers. Herr's installation "Alcampo x Butcher Bob's Garden," includes topographic photo prints of packaged meats and farm animals. Nowadays, food has been reduced to a capitalist aesthetic, meats in particular are portrayed in a way that separates the consumer from the animal of origin.

"[Food] becomes something super abstract," Herr said. "We have Mortadello shaped like teddy bears and cheese shaped like Mickey Mouse. It's sanitized. The kids who see this want to have a fun shaped meal so they don't consider the alternative. It's seductive imagery."

Amidst dinosaur chicken nuggets and frozen meatballs, grocery stores cater to an audience who

a power that we consumers have: choice. When big industries keep the food-making process hidden from consumers, it compromises our ability to make informed decisions about what we eat.

"If you're a kid and you grow up with this idea that your meat is a meatball or something like that, you don't actually know it's an animal," Herr said. "How can you even be conscious about what you are eating? It's all too easy how food is preserved in an abstract way within the industry and we just consume it."

Caring about where our food comes from is a big ask. But food security is one of the biggest indicators of community health.

"As a curator, I would say I've really understood that the work that we do at Full Craft Museum can impact our direct community," McLaughlin said. "The exhibition itself is just the beginning, [it is] the spark that can create so much greater change."



"Alcampo x Butcher Bobs Garden" by Stefanie Herr. / Courtesy Stefanie Herr

Sports

Men’s basketball loses thriller to Bridgewater State 81-79

Jordan Pagkalinawan
Beacon Staff

The Emerson men’s basketball team was defeated by Bridgewater State on Wednesday night in a competitive thriller, 81-79—the team’s second consecutive loss by one basket.

Dropping a Saturday match against Tufts University, the Lions entered the Bobbi Brown and Steven Plofker gym looking to bounce back but were unable to pull ahead of the Bears.

The Lions won the opening tip and got on the board first with a layup by senior forward Ben Allen, but Bridgewater State buried a three to answer, which became a common theme throughout the evening with 12 triples made.

Not much separated the two teams for the first five minutes of the half, with no team leading by more than five points. The Lions jumped out to a 16-9 lead at the 14-minute mark thanks to buckets from graduate students guard Nate Martin and center Jarred Houston.

Bridgewater State rallied to tie the game at 16 with 11:45 to go, and proceeded to deliver an onslaught of threes as part of a 11-0 run that forced Head Coach Bill Curley to call timeout with 10:44 remaining. The Bears led 27-18.

“We were walking through the field looking a little lost,” Curley said. “I thought they came out and got themselves back into the game.”

Emerson changed their tune coming out of the timeout, erasing Bridgewater’s nine-point lead and tying the game at 30 after a triple from senior guard James Beckwith and taking the lead off a three from sophomore Trevor Arico. The Lions held the lead at halftime,



Emerson Lion’s face Gordon College for season opener in Bobbi Brown Gym on November 8. / Arthur Mansavage

entering the locker room 39-32.

The Lions defense was pivotal to their first half comeback, as they forced nine Bears turnovers and earned eight points off their opponent’s mistakes. They also tallied 20 team rebounds, 10 assists, and five steals.

Bridgewater State opened the second half with a layup and a three to cut the lead to 39-37. Bridgewater State eventually regained the lead with a three-pointer at the 17:30 mark, and maintained it as the Lions played catch-up.

Threes from graduate guard Sean Coman and Arico cut the lead to one, 63-62, with 6:40 to play. Houston recorded two blocks but Emerson was unable to capitalize. After a Bridgewater layup and a Martin triple the game was knotted up at

65 with 3:45 to go. The tie wouldn’t last long, as the Bears immediately got a layup on the other end.

Bridgewater started to pull away but a resilient Emerson team fought for every point. Curley called a timeout with 39 seconds to go. Returning to the court Houston forced a turnover which Martin put up a three to close the gap to 78-76 with 26 seconds left.

The Bears were sent to the line shortly after, and drained one of two free throws despite roars from Lions fans.

Beckwith buried the game-tying three with 13 seconds left, and Bridgewater State hit a layup with three seconds to play. With a chance to win the game, the Lions wound up in a mad scramble for the ball, being unable to gain possession

and call a timeout. The final buzzer sounded, and Emerson fell 81-79.

Houston finished with 12 points, 17 rebounds, five assists, and six blocks. Martin racked up 22 points, three assists, two steals and two blocks. Beckwith finished with 15 points—including three triples—while Arico had 12 points on four threes.

In spite of individual success, Curley pointed to the team’s execution as an area that must be improved.

“[The players] gotta decide if they want to be a good team or if they just want to walk around,” Curley said. “At this level, if you’re just going to walk and not be crisp or sharp with your cuts, you’re not going to have a chance.”

Martin was encouraged by the team’s resilience.

“We showed that we have the ability to respond, but we just have to be smarter and tighten some things up,” he said.

Coming off of the team’s second loss at the buzzer, Martin said the team must play together and figure out how to close out games.

“We definitely have a lot of learning to do from these losses,” Martin said. “We’ve got to be smarter and mentally sharper, even the veteran guys..”

Curley emphasized that even with the talent on the roster, actions speak louder than words.

“We have the talent to be very good,” he said. “It’s not enough to say that, it’s not enough to read about it. You have to go prove it.”

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Sophomore crowned NEWMAC co-defensive player of the year



Yoshiko Slater, NEWMAC co-defensive player of the year. / Danny Kennedy

Cont. from Pg. 1

“Yoshiko is a very strong defender, she reads the game extremely well,” Suvak said. “The change I have seen is a leadership presence in the back—her voice is developing. Her skill set is calm and she has a calming presence. She doesn’t seem panicky, [and] has a nice

way of controlling the back line.”

The Lions recorded 10 clean sheets this season, partly because of Slater’s presence in the defending third, but Slater said the award was an honor that extended beyond her own strong season.

“It felt really rewarding,” she said. “It was a testament to my back line’s playing ability. They are some of the most consistent

players I’ve ever played with. I can’t do well without them.”

Slater added an increased focus on cardio this offseason, something she believes aided her this season.

“In the spring, I did a lot more running and got into boxing,” she said. “It helped my confidence. I could focus on my skills rather than worrying about if I could last 90 minutes.”

Another team leader, Bruce—who served as one of the captains this season—was selected for the top All-Conference team. Suvak said her play this season made a genuine case for NEWMAC Player of the Year.

“I can’t say she was robbed,” Suvak said. “The woman from Clark who got the award is a very good player, but Cali has different player attributes and a skill set I appreciate more.”

Bruce moved from defender to midfielder this season, a switch that proved successful for both team and player. Her 6 goals and 13 points were career highs, and her 63 shots were good for fourth in the NEWMAC. Suvak said her skills aligned with an area of positional need, which necessitated the move.

“We wanted to work with her in creating a stronger midfield presence,” he said. “She is

a very athletic, dynamic player. She has the ability to control the pace of the game. She creates problems for other teams.”

Joining Slater and Bruce on the first team were Righetti and Swisher. Righetti scored a team-leading seven goals—tied for fifth in the conference—while nearly doubling her career high in points with 15. Swisher, meanwhile, proved a versatile defender who played multiple positions in the backfield over the course of the season.

Barragan-Shaw and Schaub represented the Lions on the second team. Suvak said Barragan-Shaw, who earned first team honors last season, didn’t take any steps back this year despite not reaching the same peak.

“Many coaches recognized she could be a problem and were double-teaming her this season,” he said. “She was effective at keeping possession and she has a great ability to track [the ball] down quickly.”

Suvak said Schaub—whose .835 save percentage was sixth-best in the NEWMAC—was a steady presence in the net this season.

“She is a very talented kid,” Suvak said. “She has made some very nice saves along the way to save games from slipping away on us and help us win games.

She has a very unique ability to read a shot coming in and being able to decide whether she should catch it or touch it over the bar.”

In addition to all the players who received recognition, the Lions’ coaching staff was also recognized with Coaching Staff of the Year. Suvak said he was honored.

“I’m humbled by the selection,” he said. “I’m happy the coaches from other colleges have given us an award that says ‘you guys did great this year.’ I’m happy with the hard work we’ve put in to create this program. I’m happy that our team of coaches have created a good model.”

But more important than all else, Suvak says, were the accomplishments the team achieved this year.

“Back in May, we were on a Zoom call, and I asked each player to give me two team goals,” he said. “The group listed their goals and those included unanimously to beat MIT, and to win a NEWMAC championship. We had things we wanted to accomplish and found ways to do it in a competitive NEWMAC group. That’s what I’m most proud of.”

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